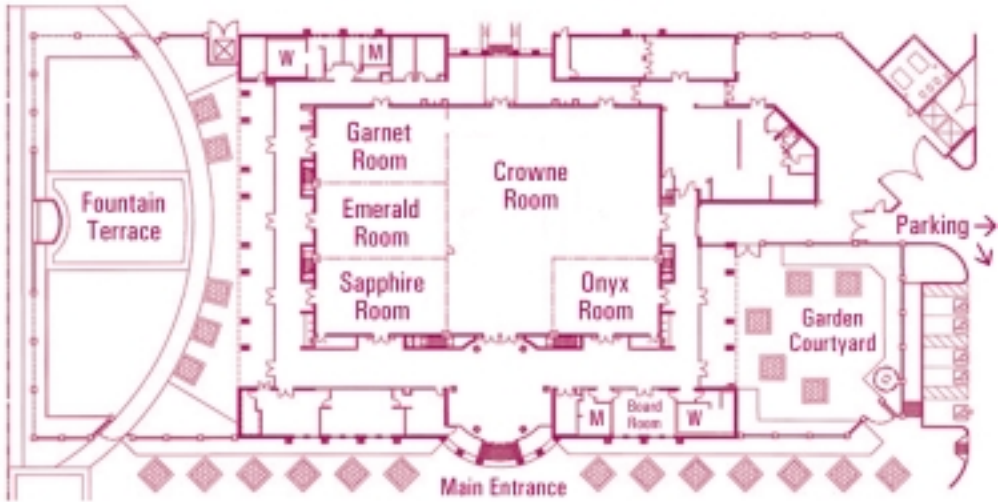


SWAC30

Southwest Arts Conference
Friday, January 26, 2007

Map of Glendale Civic Center



Civic Center, Main Building

N
W + E
S

Room Names and Seating Capacities

Civic Center, Main Building

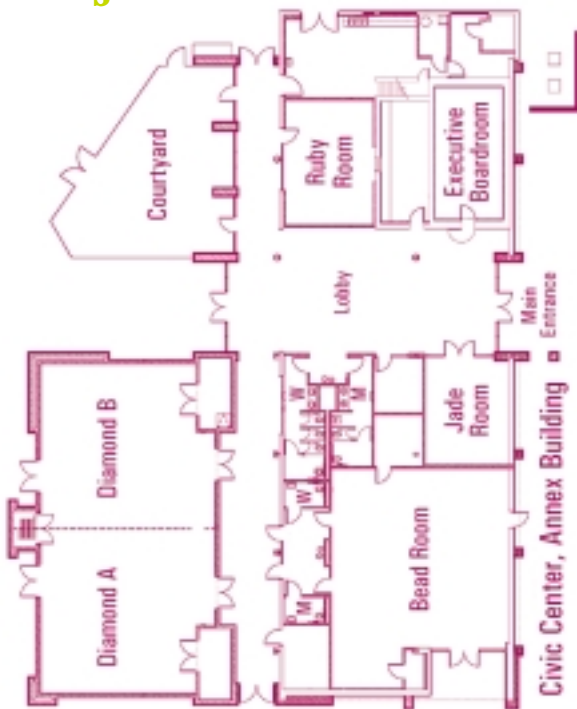
- Crowne Room: 500 - 650
- Onyx Room: 100
- Garnet Room: 80
- Emerald Room: 80
- Sapphire Room: 80
- Garnet/Emerald/Sapphire Rooms: 240
- Board Room: 15

Civic Center, Annex Building

- Diamond A: 80
- Diamond B: 80
- Bead Room: 50
- Jade Room: 25
- Ruby Room: 25
- Executive Boardroom: 10

Enclosed Courtyards

- Fountain Terrace: 125 (seated)
- Garden Courtyard: Outdoor benches



5750 West Glenn Drive, Glendale, AZ 85301, (623) 930-4300

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Agenda

8:00 - 9:45am
Main Building

Registration & Continental Breakfast
(ongoing throughout morning)

Performance
Duo 46

8:00am - 6:00pm
Main Building Lobby

Americans for the Arts Bookstore

8:45 - 9:45am
Main Building & Annex
(See *Session Descriptions
& Locations*)

Peer Group Sessions

- Arts Adminestronce: Administrators and Board Members **PG**
- Arts Learning **PG**
- Emerging Leadership Discovery **PG**
- Local Arts Agencies **PG**
- Public Information/Public Relations **PG**
- Don't You Know Who I Am? Making the Internet Work for Individual Artists **P**

10:00 - 10:30am
Crowne Room

Poetry Readings
Sherwin Bitsui
Sean Nevin

Welcome Address
Robert C. Booker, Arizona Commission on the Arts

Advocacy Address
Jim Copenhaver, Arizona Action for the Arts

Morning Keynote Address
Special Guest

10:45 - 11:45am
Main Building & Annex
(See *Session Descriptions
& Locations*)

Breakout Session A

- An Information Exchange: Arts Learning in Arizona, 2007 **P**
- Bead It! Using Our Hands to Connect to Our Mission **E**
- Branding: It Ain't Just for Cattle Anymore! **P**
- Commission 101: Arizona Commission on the Arts Programs **P**
- Individual Artists State Research Project **C**
- The National Endowment for the Arts: A Great Nation Deserves Great Art **P**

PG = Peer Group
E = Experiential Session

P = Practical Session
C = Conceptual Session

Agenda (continued)

12:00 - 1:00pm

Main Building & Annex
(See *Session Descriptions*
& *Locations*)

1:00 - 1:45pm

Garnet/Emerald/Sapphire
Fountain Terrace

2:00 - 3:15pm

Main Building & Annex
(See *Session Descriptions*
& *Locations*)

3:15 - 4:45pm

Garnet/Emerald/Sapphire
Fountain Terrace

4:00 - 4:45pm

Crowne Room

4:45 - 6:00pm

Crowne Room

Breakout Session B

- Accessing Arizona's Arts: ARTability's How-to Guide **P**
- Big Picture Arts Advocacy **P**
- Bound Together: Bookmaking and Arts Participation **E**
- Commission 101: Quick Turnaround Grants **P**
- Evaluation in the Arts: Measuring What Matters **C**
- Strengthening the Infrastructure of the Arts in the West: How WESTAF Serves Arizona Artists and Arts Organizations **P**

Lunch

Performance

Calo Flamenco

Breakout Session C

- Beyond Print: Additional Resources for Getting the Word Out **P**
- Channel Surfing through the Arts: What Grabs You? Innovative Approaches in Presenting and Producing the Arts **C**
- Collaborating Across Borders **P**
- Commission 101: Electronic Grants Online Resource **P**
- Say, Draw, Sing, Dance and Act: Finding Your Mode of Expression **E**
- What Do Elected Officials Think about the Arts? **C**

Connections Café

Roster Artists Fair
Small Press Book Fair
Service Organization Fair
Afternoon Dessert and Coffee

Performance

NOSOTROSOUND

Cheech Marin Books Available for Purchase

Afternoon Keynote Address & Booksigning

Cheech Marin, Actor/Art Collector

PG = Peer Group
E = Experiential Session

P = Practical Session
C = Conceptual Session

Session Descriptions & Locations

8:00 - 9:45am

Registration & Continental Breakfast

Main Building

Breakfast can be enjoyed inside the main building or outside on the Fountain Terrace. You may also take your breakfast with you as you participate in a Peer Group Session.

Performance

Duo 46

Main Building Lobby

8:00am - 6:00pm

Americans for the Arts Bookstore

Graham Dunstan from Americans for the Arts will be present throughout SWAC30 to sell a diverse selection of books and resources on community development, nonprofit arts administration, and the nonprofit arts sector. Stop by to browse or to talk to Mr. Dunstan about Americans for the Arts resources.

8:45 - 9:45am

Peer Group Sessions

Emerald Room (Main)

PG

Arts Adminestrone: Administrators and Board Members

Robert C. Booker, Arizona Commission on the Arts

A great arts community is a "soup" made up of many individuals from many backgrounds with knowledge of all of the arts—professional, avocational, and informal. Join your colleagues for a facilitated discussion about the challenges, opportunities, and successes we faced this year. Meet fellow board members and administrators from across the state.

Diamond B (Annex)

PG

Arts Learning

Mandy Buscas, Arizona Commission on the Arts

Alison Marshall, Arizona Commission on the Arts

Calling all teaching artists, teachers, and arts learning professionals! Join your peers to share information about the wonderful work that you are doing statewide. This informal session will include experiential mapping and an opportunity to exchange information with colleagues.

Diamond A (Annex)

PG

Emerging Leadership Discovery

Teniqua Broughton, ASU Gammage

Shannon Daut, Western States Arts Federation

Amanda Monrad, Alliance for Audience/ShowUp.com

Sarah Weber, Arizona State Library

Participants are encouraged to look at critical leadership skills needed now and in the future by seeing oneself as a potential leader in the field. Learn skills to build a network of colleagues to last a

Session Descriptions & Locations

career lifespan. *Emerging Leaders* are early career arts and culture administrators looking to expand their professional network and improve their job related skills. Those with a passion to serve, learn, collaborate and lead are encouraged to attend!

Sapphire Room (Main)

PG

Local Arts Agencies

Mitch Menchaca, Arizona Commission on the Arts

Jaya Rao, Arizona Commission on the Arts

Directors, staff and board members of local arts agencies are invited to join their peers to discuss the needs of local arts agencies in Arizona. We will discuss upcoming grant and program ideas, as well as local and national opportunities like the 2007 Americans for the Arts Convention in Las Vegas. *A Local Arts Agency is a private community organization or local government agency that supports cultural organizations, provides services to artists or arts organizations, and/or presents arts programming to the public.*

Garnet Room (Main)

PG

Public Information/Public Relations

Yvette Roeder, Changing Hands Bookstore

Christopher Burawa, Arizona Commission on the Arts

No one knows the troubles we've overcome, so stop by and meet your peers in the field. We can exchange tricks of the trade or gab about the biz.

Crowne Room (Main)

P

Don't You Know Who I Am? Making the Internet Work for Individual Artists

Charles Jensen, Virginia G. Piper Center for Creative Writing

Join us as we discuss the pros and cons of using two specific internet technologies in establishing and furthering your place in a community of artists on a local and national level—from maintaining an artist's website as the basic level of internet presence to "blogging" your way into one of the biggest cultural revolutions of the new century. Once understood and tamed, these two endeavors can provide support to artists in a variety of ways, including marketing, community development, and increased notoriety.

10:00 - 10:30am

Poetry Readings & Welcome

Crowne Room (Main)

Poetry Readings

As we come together to begin the day, Arizona writers Sherwin Bitsui, recent recipient of the 2006 Whiting Writers' Award, and Sean Nevin, recipient of a 2007-2008 Literature Fellowship in Poetry from the National Endowment for the Arts, will share a few of their poems with SWAC30 participants.

Session Descriptions & Locations

10:00 - 10:30am

Poetry Readings & Welcome (continued)

Crowne Room (Main)

Welcome Address

*Robert C. Booker, Executive Director
Arizona Commission on the Arts*

Advocacy Address

*Jim Copenhaver, President
Arizona Action for the Arts*

Morning Keynote Address

Special Guest

10:45 - 11:45am

Breakout Session A

Diamond B (Annex)

P

An Information Exchange: Arts Learning in Arizona, 2007

*Lynn Tuttle, Arizona Department of Education
Nancy Welch, Morrison Institute for Public Policy
Mandy Buscas, Arizona Commission on the Arts
Alison Marshall, Arizona Commission on the Arts*

This session is an opportunity to hear from Nancy Welch, Associate Director of the Morrison Institute for Public Policy, and Lynn Tuttle, Arts Education Specialist at the Arizona Department of Education, about current topics and challenges in arts learning across the state. Additionally, we want to hear from you. Please join this session for a discussion about the interests, needs, challenges and successes related to your implementation of quality arts-based learning programs in your school, district, or organization.

Bead Room (Annex)

E

Bead It! Using Our Hands to Connect to Our Mission

*Katie Anderson, The Bead Museum
Kim Arth, The Bead Museum*

The Bead Museum uses simple art activities to connect visitors to topics such as history, art, spirituality, commerce, geography, language and lifestyle of cultures around the world. In this session, participants will make their own bracelet to experience how a tactile activity can help audiences connect with subject matter. Learn how using similar art activities in your organization can strengthen the impact of your message. *(This session can accommodate 50 participants.) Session sponsored by The Bead Museum.*

Session Descriptions & Locations

Crowne Room (Main)

P

Branding: It Ain't Just for Cattle Anymore!

Dale Erquiaga, Consensus, LLC

Arizona was once Cattle Country, where branding meant marking the herd to designate ownership. In today's marketing world, branding is about owning a place in the mind of your consumer or target audience. We will cover the basics of identifying a brand promise that offers a benefit your audience wants to own. Other topics will include consistent brand stewardship and how to differentiate your brand from others. *Session sponsored by the Arts and Business Council of Greater Phoenix.*

Diamond A (Annex)

P

Commission 101: Arizona Commission on the Arts Programs

Mitch Menchaca, Arizona Commission on the Arts

Jaya Rao, Arizona Commission on the Arts

Kim Willey, Arizona Commission on the Arts

From Project Grants to Community Cultural Inventories, learn about the many programs and services offered by the Commission. Participants will receive information about current and new programs such as the Arizona American Masterpieces; questions will be answered to help you meet the annual grant deadline for Schools and Organizations. This year's deadline is March 22, 2007.

Onyx Room (Main)

C

Individual Artists State Research Project

Roberto Bedoya, Independent Researcher

Eric Wallner, Independent Researcher

Gregory Sale, Arizona Commission on the Arts

Claire West, Arizona Commission on the Arts

In 2006, the Arizona Commission on the Arts, in conjunction with Creative Capital Foundation, Inc. and The Arizona Partnership for Innovation, conducted the first inventory on the working conditions of innovative artists in Arizona and the systems that exist to support them. A summary of the findings will be presented, providing a jumping-off point for enhanced strategies in support of the work of creative artists of all disciplines, at all stages of their careers. Also included, a report on the recent pilot Professional Skills Building sessions for artists.

Emerald Room (Main)

P

National Endowment for the Arts: A Great Nation Deserves Great Art

Pennie Ojeda, National Endowment for the Arts

The National Endowment for the Arts (NEA) is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. In this session, Pennie Ojeda will address your most pressing questions about NEA programs, initiatives, and funding opportunities. *Session sponsored by the National Endowment for the Arts.*

Session Descriptions & Locations

12:00 - 1:00pm

Breakout Session B

Onyx Room (Main)

P

Accessing Arizona's Arts: ARTability's How-to Guide

Eileen Bagnall, ARTability

Take the "why" out of accessible programming and turn it into a "why not?!" We'll guide you through the process and provide you with tip sheets to demystify accessible programming. Learn the how-to's of providing Audio Description, ASL Interpretation, Captioning, Braille and Large Print programs and how they can broaden the arts experience for your patrons. *Session sponsored by ARTability.*

Diamond B (Annex)

P

Big Picture Arts Advocacy

Dick Bowers, R.A. Bowers & Associates

Andy Finch, Americans for the Arts

Jim Copenhaver, Arizona Action for the Arts

Which public policy decisions on the federal, state and local level impact the climate for arts and arts education? Join in this lively discussion with Americans for the Arts Senior Director of Government Affairs Andy Finch, Arizona Action for the Arts President Jim Copenhaver, and Herberger Theater Center President and CEO and former Scottsdale City Manager Dick Bowers to discover where and how to influence decision-makers at different levels of government. *Session sponsored by Arizona Action for the Arts.*

Bead Room (Annex)

E

Bound Together: Bookmaking and Arts Participation

Drew Burk, Spork Press

Christopher Burawa, Arizona Commission on the Arts

The *Spork* founders decided early on to create their books as vehicles for presenting and protecting words, focusing on longevity, durability and visibility—not on building circulation numbers. This decision was, by most arts organization standards, risky. They had no expertise, but developed it. Now *Spork* is considered among the premiere avant-garde literary journals in the country. Burk and Burawa will lead an experiential workshop on bookmaking. *(This session can accommodate 50 participants.) Session sponsored by Spork Press.*

Diamond A (Annex)

P

Commission 101: Quick Turnaround Grants

Jaya Rao, Arizona Commission on the Arts

Mitch Menchaca, Arizona Commission on the Arts

The Arizona Commission on the Arts provides quick turnaround grants, available year round for artists, schools and organizations. Grants are available for artist career advancement, planning and development, professional development, sudden opportunities, consultant services and arts learning. Join us and learn about these different opportunities.

Session Descriptions & Locations

Crowne Room (Main)

C

Evaluation in the Arts: Measuring What Matters

Kelly Barsdate, National Assembly of State Arts Agencies

Evaluation is part of “the new normal.” Public and private funders alike are requiring more research and documentation from organizations in which they invest. How can arts programs respond to this trend? What are some feasible evaluation strategies for “measuring what matters” in the arts? Join this session to find out! *This session is sponsored by the National Assembly of State Arts Agencies.*

Emerald Room (Main)

P

Strengthening the Infrastructure of the Arts in the West: How WESTAF Serves Arizona Artists and Arts Organizations

Shannon Daut, Western States Arts Federation

The Western States Arts Federation (WESTAF) is a regional arts organization serving 13 Western states. Join us to learn about the many services WESTAF provides for artists and arts organizations that enrich the arts ecosystem of the region. Shannon Daut will speak about WESTAF's programs for individual artists, arts organizations, arts advocacy and cultural policy. *This session is sponsored by the Western States Arts Federation.*

1:00 - 1:45pm

Lunch

**Garnet/Emerald
Sapphire/Fountain
Terrace (Main)**

Lunch can be enjoyed in the Garnet/Emerald/Sapphire Room or outside on the Fountain Terrace.

Fountain Terrace

Performance

Calo Flamenco

2:00 - 3:15pm

Breakout Session C

Diamond B (Annex)

P

Beyond Print: Additional Resources for Getting the Word Out

Shannon Daut, Western States Arts Federation

Charles Jensen, Virginia G. Piper Center for Creative Writing

Ron May, Stray Cat Theatre

Amanda Monrad, Alliance for Audience/ShowUp.com

The Internet revolution, blogs, MySpace, and other online resources have forever changed the face of arts and culture marketing. In this panel session, artists and administrators from the Southwest will illustrate innovative ways to market your wares, whether you are an individual artist or a part of an organization or collective—beyond flyers, posters, and a dependence on print media. Join us and find out how you can use new media promotion to your advantage.

Session Descriptions & Locations

2:00 - 3:15pm

Breakout Session C (continued)

Onyx Room (Main)
C

**Channel Surfing through the Arts: What Grabs You?
Innovative Approaches in Presenting and Producing the Arts**

Drew Burk, Spork Press

*Raven Chacon, Native American Composer Apprentice Project,
Grand Canyon Music Festival*

Clare Hoffman, Grand Canyon Music Festival

Heather Lineberry, ASU Art Museum

John Spiak, ASU Art Museum

Mary Trudel, The Wallace Foundation

Gregory Sale, Arizona Commission on the Arts

To what degree does extending the boundaries of content and form produce vital programming? When is a minor shift in context or in the structures of our work necessary to invigorate creators, supporters and participants alike? In this session, panelists will offer examples of and engage in discussion about innovative approaches to presenting and producing the arts.

Ruby Room (Annex)
P

Collaborating Across Borders

Pennie Ojeda, National Endowment for the Arts

In this session, Ms. Ojeda will discuss the benefits of international collaboration and partnerships, including a review of legal requirements, planning resources, and best practices related to international arts exchange. All session participants will receive a copy of *The Appreciative Journey: A Guide to Developing International Cultural Exchanges*, produced by the Ohio Arts Council, a text meant to assist individuals or organizations who are envisioning an inaugural international cultural exchange or who wish to expand or improve an existing cross-border program or relationship. *This session is sponsored by the National Endowment for the Arts and the Western States Arts Federation.*

Diamond A (Annex)
P

Commission 101: Electronic Grants Online Resource (EGOR)

Ginny Berryhill, Arizona Commission on the Arts

In order to apply for the majority of the Arts Commission's grant programs for Schools and Organizations, you must acquaint yourself with our online grants application system. Allow us to introduce you to Electronic Grants Online Resource (EGOR)! In this session, we will demonstrate how to best navigate EGOR and see your grants through from application to final report.

Session Descriptions & Locations

Bead Room (Annex)

E

Say, Draw, Sing, Dance and Act: Finding Your Mode of Expression

Larry Yáñez, Tempe Cultural Services

Kevin Vaughan-Brubaker, Arizona Commission on the Arts

Communication is so important in our world, but people can interpret and misinterpret communication in many different ways. Which form of communication is best for you to express your creativity? In this engaging session, participants will be encouraged to participate in a journaling activity and then will explore trying to draw, sing, dance, or act out what they mean to express. *(This session can accommodate 50 participants.)*

Crowne Room (Main)

C

What Do Elected Officials Think about the Arts?

Kelly Barsdate, National Assembly of State Arts Agencies

Building on focus group research conducted among state legislators, this session will explore the attitudes and expectations of elected officials. By taking an inside look at the legislative issues and opinions that affect decisions about the arts, this session will help arts groups and cultural advocates build a compelling case for support. *This session is sponsored by the National Assembly of State Arts Agencies.*

3:15 - 4:45pm

Connections Café

Garnet/Emerald Sapphire (Main)

Roster Artists Fair. Connections Café 2007 is the place to...

Connect, Create, and Collaborate. Join us for dessert, coffee and networking! Connect with teaching artists from around the state, available to provide Artist in Residence and other arts learning programs for your school or organization. Meet with multiple teaching artists from our Residency Roster, gather information on their services and learn about related resources and funding opportunities.

Main Building West Hallway

Small Press Book Fair. Meet some of Arizona's independent literary presses and examine some of their wares! They will be selling a selection of their published titles, so spend some time paging through their books and familiarizing yourself with the Arizona literary market, and perhaps you'll leave with a new literary work of art in hand.

Main Building South Hallway

Service Organization Fair. Let us help you! Visit the Service Organization tables to network and learn about the many services these organizations can provide to support you as an individual artist, arts administrator, educator, advocate, or organization.

Fountain Terrace

Performance

NOSOTROSOUND

Session Descriptions & Locations

4:45 - 6:00pm

Cheech Marin

Crowne Room (Main)

4:00 - 4:45pm

Cheech Marin Books

Starting at 4:00pm, Cheech Marin's books will be available for purchase until 4:45pm and then again after the keynote address, courtesy of the Arizona State University Bookstore.

Crowne Room (Main)

Afternoon Keynote Address & Booksigning

Cheech Marin, Actor/Art Collector

Mr. Marin is an outspoken advocate for arts and culture and is the foremost collector of Chicana/o art in the nation. Join us as he delivers the SWAC30 Keynote Address as the capstone to the day's events. After the address, Mr. Marin will participate in a booksigning.

90% agree that the arts are vital to the good life and that they enhance the quality of communities.

Almost 90% of American parents believe arts should be taught in schools.

Over 90% believe arts are part of a well-rounded education.

95% believe the arts are important in preparing children for the future.

96% of Americans said they were greatly inspired by various kinds of art, and highly value art in their lives and communities.

"Gifts of the Muse"
Rand Research in the Arts, 2004
www.rand.org

"Investing in Creativity: A Study of the Support Structure for U.S. Artists"
Urban Institute, 2003
www.urban.org

Cheech Marin



Best known as one half of the hilariously irreverent, satirical, counter-culture, no-holds-barred duo of "*Cheech and Chong*," Cheech Marin is a paradox in the world of entertainment. As an actor, director, writer, musician, art collector and humanitarian, he's a man who has enough talent, humor, and intelligence to do just about anything.

As an art collector, Marin has amassed over the years the largest single collection of Chicano paintings in the country. Much of his collection is now touring the United States as the exhibition, *Chicano Visions: American Painters on the Verge*, which provides perspective on how influential Chicano art has been in the United States. Marin often speaks about the power of Chicano art, how its willingness to embrace extremes without contradiction, reinterprets culture.

In a statement about the Chicano School of Painting, Marin states:

"From its earliest roots in the grape fields of Delano, California—where Carlos Almaraz painted signs for the United Farm Workers—to the GRONK retrospective at the Los Angeles County Museum of Art, the CHICANO School of Painting has always been about reinterpreting a culture. That culture has been shown to be diverse yet unified, profane and spiritual, traditional and avant-garde whether through the autobiographical paintings of Carmen Lomas Garza, that depict her South Texas childhood, or the deeply psychological, urban-homes paintings of Patssi Valdez. While other "schools" of painting have been defined overwhelmingly by stylistic concerns, the CHICANO School combines stylistic innovation with elements of tradition. The blending of Mexican popular and religious iconography with modern images of urban angst reflects the continually evolving role of Mexican Americans, or Chicanos, within the larger American society. This mix of sophistication and naiveté, combined with a socio-political overlay, has produced a uniquely American school of painting based on CHICANO content that is at the same time universal in its aesthetics of the human condition."

Marin is in high demand these days since making the transition from film to television, where he co-starred with Don Johnson in the CBS one-hour drama *Nash Bridges*. As a multi-generational star, he attracts fans through his comedy and films, as well as his projects for children.

Marin recently starred in the Robert Rodriguez film *Spy Kids* with Antonio Banderas, and completed production on Sam Shepard's play, "The Late Henry Moss" starring Sean Penn, Nick Nolte, Woody Harrelson and Jim Gammon. He also co-starred in the Alfonso Arau-directed black comedy *Picking Up The Pieces* starring Woody Allen.

Marin's youngest fans know him because of his work in children's music and animation. He provided the voice of 'Banzai,' in *The Lion King*, as well as the streetwise Chihuahua in Disney's *Oliver And Company*. Marin's voice was heard as Lencho the Flea in *Santo Bugito*. Marin is also featured in the upcoming video game "Blazing Dragons." "My Name Is Cheech, The School Bus Driver," was Marin's first bilingual children's album and he will release a second record called, "My Name Is Cheech, The School Bus Driver—Coast To Coast." According to Marin, "The music speaks directly to kids in an intelligent way—they're fun, but educational."

When he is not working, Marin devotes time to such organizations as El Rescate and the Inner City Arts Council. Marin develops his own scripts and actively works to build his collection of Chicano Art. Marin also has a line of three gourmet hot sauces.

Speaker Bios



Katie Anderson, Executive Director; The Bead Museum. Ms. Anderson relocated to Arizona after working for four years as the Director of the Rome Area History Museum in Rome, Georgia. Prior to Rome, she worked at the Atlanta History Center as a Collection Relocation Specialist. She has a broad range of museum experience, including educational programming, collections care, exhibition design, marketing, and administration.



Kim Arth, Museum Educator; The Bead Museum. Ms. Arth recently joined The Bead Museum after three years of working as Curator at the Arizona State University Museum of Anthropology. Her experience includes management of projects and educational programming for museums, libraries, and non-governmental organizations.



Kelly Barsdate, Director of Policy, Research and Evaluation; National Assembly of State Arts Agencies (NASAA). Ms. Barsdate has been directing the NASAA's research, policy analysis and planning services since 1991. She oversees the system used by states to track more than 28,000 publicly funded arts grants each year. She also manages research and policy initiatives with partners including the National Governors Association, the National Conference of State Legislatures and the National Endowment for the Arts.



Eileen Bagnall, Accessibility Coordinator; ARTability. Ms. Bagnall served on the board of ARTability for three years before becoming their Accessibility Coordinator in 2004. A true multi-tasker, she is also the Accessibility Coordinator for the Arizona Theatre Company where she has worked in various staff positions for the past twenty-one years.



Roberto Bedoya, Writer and Arts Consultant. Mr. Bedoya has worked with The Ford and Rockefeller Foundations: *Creative Practice in the 21st Century*; The Urban Institute: *Arts and Culture Indicators in Community Building Project* and *Investing in Creativity: A Study of the Support Structure for U.S. Artists projects*; The New York Foundation for the Arts: *A Cultural Blueprint for New York City*, and The Center for Arts and Culture: *Cultural Policy at the Grassroots: Los Angeles*. He is the former director of the National Association of Artists' Organizations and has recently been hired as the Executive Director of the Tucson Pima Arts Council (TPAC).



Ginny Berryhill, Information Technology Manager; Arizona Commission on the Arts. Ms. Berryhill has been with the Arts Commission for 26 years and has seen many changes over the years—she remembers when the agency mailing list was kept on index cards and filed in a box, and she operated the Arts Commission's very first computer. Ms. Berryhill was instrumental in moving the agency into a new era in grants management with the debut of Electronic Grants Online Resource (EGOR) in 2005, and she is the self-proclaimed "Queen of EGOR."

Speaker Bios



Sherwin Bitsui, Poet. Mr. Bitsui is from White Cone, Arizona, on the Navajo Reservation. Currently, he lives in Tucson, Arizona. He is Dine of the Todich'ii'nii (Bitter Water Clan), born for the Tł'izilani (Many Goats Clan). He holds an AFA from the Institute of American Indian Arts Creative Writing Program and is currently completing his studies at the University of Arizona. He is the recipient of the 2000-01 Individual Poet Grant from the Witter Bynner Foundation, the 1999 Truman Capote Creative Writing Fellowship, a Lannan Foundation Literary Residency Fellowship, and most recently a 2006 Whiting Writers' Award. Sherwin's poems were anthologized in *Legitimate Dangers: American Poets of the New Century*. *Shapeshift*, his first book, was published by The University of Arizona Press in 2003.



Robert C. Booker, Executive Director; Arizona Commission on the Arts. Mr. Booker joined the Arizona Commission on the Arts in January 2006. He was appointed Co-Chair of the Arts and Culture Committee of the Arizona-Mexico Commission by Governor Napolitano in 2006 and serves on the Arizona Centennial Commission and the Inaugural Leadership Council of the Alliance of Arizona Nonprofits. His previous position was the Executive Director of the Minnesota State Arts Board. He has served on the boards of the National Assembly of State Arts Agencies, Arts Midwest, Minnesota Museum Educators Association, Arts Over AIDS, and the Minnesota AIDS Project. Booker is an art collector and painter.



Dick Bowers, President; R. A. Bowers & Associates. Mr. Bowers is president of a service oriented consulting firm that supports organizations in the formation of sustainable and successful high performing teams. The primary focus of his work is local government and the arts. He served in senior level public services positions for over 30 years concluding with a decade as the Scottsdale City Manager. He serves as the President of the Herberger Theater and Executive Director of the Phoenix Boys Choir. Mr. Bowers serves on a number of boards, including the Arizona Citizens/Action for the Arts, Free Arts of Arizona and the Downtown Phoenix Partnership.



Teniqua Broughton, Cultural Participation Manager; ASU Gammage. Ms. Broughton programs and manages the performances for students' series at two venues, offers vocational workshops for high schools, summer acting camp for middle school and high school students, books and creates numerous artists residencies, and programs professional development workshops series based on the John F. Kennedy Center for the Performing Arts Partners in Education model. Ms. Broughton was nominated to the Americans for the Arts Emerging Leaders Council and is active with Emerging Leaders Arizona.



Christopher Burawa, Literature Director and Communications Director; Arizona Commission on the Arts. Mr. Burawa's first book, *The Small Mystery of Lapses*, was published by Cleveland State University Press in spring 2006. His translations of the contemporary Icelandic poet Jóhann Hjálmarsson won the Toad Press International Chapbook Competition and was published in summer 2005. He was awarded a MacDowell Colony fellowship in 2003. He was recently awarded a 2006 Witter Bynner Translation Residency to the Santa Fe Art Institute, and a 2007 NEA Fellowship in Literature in Translation.

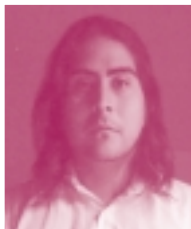


Drew Burk, Writer and Editor; Spork Press. Mr. Burk is a co-founder and the fiction editor and binder for Spork Press. He lives and works in Tucson, Arizona.

Speaker Bios



Mandy Buscas, Arts Learning Programs Director; Arizona Commission on the Arts. Ms. Buscas manages the Arts Commission's roster of artists, artist in residence grants and out-of-school time programming. She has served the community as an educator, youth theatre instructor, historian and photographer. She serves as a board member for the Mesa Historical Museum and the Museum and Cultural Advisory Board for the City of Mesa.



Raven Chacon, Composer-in-Residence; Native American Composer Apprentice Project, Grand Canyon Music Festival. Originally from Chinle, Arizona, on the Navajo reservation, Mr. Chacon is one of the few American Indian composers working in the world today. He has recorded many works for classical and electronic instruments and ensembles and has had many performances and exhibits of his work across the United States as well as Europe and New Zealand. He is a member of the First Nations Composers Initiative, a collective of composers and musicians working to progress the education and works of Native composers.



Jim Copenhaver, President; Arizona Action for the Arts. Mr. Copenhaver, Senior Partner of the consulting firm of J C Enterprises-Focused Learning, holds 31 years of key management positions with Honeywell. In recent years, Copenhaver has used his experience with organizations in transition to assist the Phoenix Boys Choir, Childsplay, Phoenix Symphony, Colorado Symphony, Western States Arts Federation, and other non-profit organizations around the country facing financial and operational challenges.



Shannon Daut, Senior Director of Programs; Western States Arts Federation (WESTAF). Ms. Daut is responsible for the management of WESTAF's technology systems. Previously, she administered the TourWest grant program and programs in folk and visual arts. Employed at WESTAF since 1999, she has experience in a wide range of artistic disciplines, including film, visual arts, music, theater, and literature.



Jaime Dempsey, Assistant Director; Arizona Commission on the Arts. Ms. Dempsey joined the Arts Commission staff in May 2006 after developing programs and partnerships as Program Manager for the Virginia G. Piper Center for Creative Writing at Arizona State University. Prior to her work at ASU, she worked for the nexStage theatre and the Sun Valley Center for the Arts in Sun Valley, Idaho, playing several administrative/artistic roles. Ms. Dempsey grew up in Peoria, Arizona, and has deep affection for most things west of Central Avenue.



Graham Dunstan, Associate Director of Publication Sales; Americans for the Arts. Mr. Dunstan maintains and promotes the online bookstore, which generates revenue for the organization and offers a wide array of resources to arts professionals. Before joining Americans for the Arts, he worked with the Fulton County Arts Council in Atlanta and the Business Volunteers for the Arts program at the Metro Atlanta Chamber of Commerce. Mr. Dunstan earned a B.A. in English and art history from Emory University and an M.F.A. in creative writing from the University of Alaska, Anchorage. His short stories and poetry have been featured in *The Signal*, *The Lullwater Review*, *Creative Loafing*, and the *Anchorage Daily News*.

Speaker Bios



Dale Erquiaga, President; Consensus, LLC. Mr. Erquiaga leads an independent facilitation and communications planning consultancy, Consensus. He specializes in group facilitation, strategic planning, brand and message development, and organizational change. Long active in the arts, he serves as a board member of the Western States Arts Federation (WESTAF), Arizona Citizens for the Arts and the Phoenix Theatre.



Andy Finch, Senior Director, Government Affairs; Americans for the Arts. Mr. Finch has served as Americans for the Arts' chief lobbyist on Capitol Hill and at the federal executive agencies since 2003. Previously, he was a Special Assistant at the U.S. Department of Education, advising the Secretary and senior staff on arts education policy; a lobbyist for the American Association of Museums; and worked on two statewide campaigns in Massachusetts, on two presidential campaigns, and as a Legislative Assistant in the U.S. House of Representatives.



Clare Hoffman, Co-Founder/Artistic Director; Grand Canyon Music Festival. Ms. Hoffman has been a professional musician for over twenty years performing throughout the world. She is a dedicated educator and advocate for arts education, working throughout the United States with students from diverse backgrounds. In 1999, a partnership with Arts Vision and Bank Street College of Education led to the development of an arts curriculum for fifth graders that integrates music and visual arts with core subjects. She has recorded for television and film, and for RCA and High Harmony Records. Ms. Hoffman is co-founder and has been artistic director of the Grand Canyon Music Festival since 1983.



Charles Jensen, Program Manager; Virginia G. Piper Center for Creative Writing, Arizona State University. Mr. Jensen is the author of two chapbooks: *Little Burning Edens* and *Living Things*, which won the 2006 Frank O'Hara Award. His poems have appeared in *Bloom*, *Field*, *The Journal*, *New England Review*, *Washington Square*, and *West Branch*. He is the founder of the online poetry magazine *LOCUSPOINT* [www.locus-magazine.org], which explores creative work on a city-by-city basis.



Heather Lineberry, Senior Curator; ASU Art Museum. Ms. Lineberry has more than 15 years of experience in curating contemporary art. She has curated a broad range of exhibitions, including *Art on the Edge of Fashion*, *Jim Campbell: Transforming Time*, *Electronic Works 1990-1999*, *Sites Around the City: Art and Environment* (a citywide series of exhibitions and programs in Phoenix) and *The Long Day: Sculpture by Claudette Schreuders*. She oversees the historic American art collection, as well as contemporary collections at the ASU Art Museum and supervised the reinstallation of the Americas Gallery.

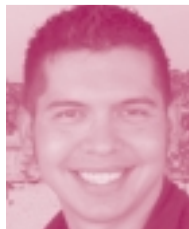


Alison Marshall, Director of Arts Learning; Arizona Commission on the Arts. Dr. Marshall is a teaching artist, performer/choreographer, professor, consultant and arts administrator. She holds a doctorate in Integrated Arts Education with a specialization in dance. She is on faculty in Dance and Education at Lesley University and Harvard University Project Zero Institute. Dr. Marshall designs and presents professional development programs in dance and theatre for teachers and teaching artists nationally and is the co-author of a design arts curriculum and teachers guide, *Architecture and Children*.

Speaker Bios



Ron May, Artistic Director; Stray Cat Theatre. Mr. May serves as Artistic Director for Stray Cat Theatre [www.straycattheatre.org] and pays the bills as Audience Services Coordinator/Marketing Associate for Actors Theatre. During the summer of 2001, he spent time in New York as a fellow in The Lincoln Center Theatre Director's Lab. This season, he will be directing *4.48 Psychosis* for Stray Cat, *Augusta* for Actors Theatre and *Love's Fire* for the Arizona State University Mainstage.



Mitch Menchaca, Director of Local Arts Development; Arizona Commission on the Arts. Mr. Menchaca administers grants and services to local arts agencies, rural, and emerging organizations; he manages the Commission's cultural tourism, folk arts and international initiatives. He serves on the boards of the Museum Association of Arizona, the Arizona Mexico Commission's Art and Culture Committee and the national Americans for the Arts Emerging Leaders Council. Prior to working at the Arts Commission, he served as the director of the Casa Grande Valley Historical Society, manager for Central Arizona College Public Events and program associate for the Arizona Humanities Council.



Amanda Monrad, Member Services Manager; Alliance for Audience/ShowUp.com. Ms. Monrad worked for 6 years in Information Technology with Arizona State University and the Kyrene School District before moving to Alliance for Audience/ShowUp.com. Amanda is an active member of the arts community, working both as an artist and volunteer with a number of organizations around the valley. She currently serves as an Artistic Associate with Stray Cat Theatre, where she has directed and acted in a number of productions. Ms. Monrad is a member of Americans for the Arts and Arizona Emerging Leaders.



Sean Nevin, Assistant Director; Young Writer's Program, Arizona State University. In addition to his duties for the Young Writer's Program, Mr. Nevin teaches creative writing for Arizona State University and is co-editor of *22 Across: A Review of Young Writers*. His poetry has appeared in numerous journals and anthologies and been nominated for the Pushcart Prize; his chapbook, *A House That Falls*, won the 2005 Slapering Hol Press Chapbook Prize. Other honors include the *Alsop Review* poetry prize and an Academy of American Poets Prize. He is the recipient of a fellowship from the Arizona Commission on the Arts and was recently named a recipient of a 2007-2008 Literature Fellowship in Poetry from the National Endowment for the Arts.



Pennie Ojeda, Coordinator, International Activities; National Endowment for the Arts (NEA). Ms. Ojeda has been involved in international work at the NEA since 1991. She is responsible for developing and managing international initiatives in cooperation with other government agencies or private institutions, including partnerships such as the International Literary Exchanges, Open World Leadership Center's Cultural Leaders Program, the U.S. Japan Creative Artists' Program, USArtists International, and ArtsLink Residencies.



Jaya Rao, Program Associate and Quick Turnaround Coordinator; Arizona Commission on the Arts. Ms. Rao has been with the Commission for over 13 years, working with Arts in Education, Performing Arts and now with Local Arts Development. Prior to that, she worked at the Mesa Arts Center and Tempe Arts Center. Born and raised in India, her background is in psychology, literature, textile design and ceramics.

Speaker Bios



Yvette Roeder, MMC, Public Relations Manager; Changing Hands Bookstore. Ms. Roeder's focus is on generating publicity for the Tempe store and visiting authors. She is an adjunct faculty member at the Walter Cronkite School of Journalism and Mass Communication at Arizona State University—teaching writing for Public Relations. She received her Bachelor's degree in Community Studies from the University of California, Santa Cruz, and received her Master's degree in Mass Communications at ASU. Ms. Roeder has given lectures and workshops to small businesses around the Valley on how to market and publicize their services.



Gregory Sale, Visual Arts Director; Arizona Commission on the Arts. Mr. Sale works as an arts administrator, arts educator and artist. He previously served as the Curator of Education at ASU Art Museum and as a public art project coordinator for the Phoenix Office of Arts and Culture. As an educator he has taught at University of Arizona, Phoenix College and New School for the Arts. As an artist, Mr. Sale works conceptually in performance art, sculpture, and community-based projects. One of his artworks will be shown in a showcase of films and homages to Yoko Ono at the Berkeley Art Museum/Pacific Film Archive in February 2007. He has a MFA from the University of Arizona.



John Spiak, Senior Curatorial Museum Specialist; ASU Art Museum. Mr. Spiak joined the ASU Art Museum staff in 1994 after working six years at a Southern California gallery. His curatorial emphasis is focused on contemporary art and society. Select past curated projects include: *When I Grow Up...* dealing with issues of Senior Citizens; *Screenshots*, digital drawings by Jon Haddock; and *Not Quite Myself Today* which explored the stereotype and perceptions of being an artist. He is currently co-curator the exhibition *New American City: Artists Look Forward* with Heather Lineberry and is the founding director of the annual ASU Art Museum Short Film and Video Festival.



Mary Trudel, Senior Communications Officer; The Wallace Foundation. Ms. Trudel serves on the Arts team handling communications of foundation arts research products as well as developing events and outreach to share effective practices and ideas. She played a key role in the launch of the RAND study "Gifts of the Muse: Reframing the Debate About the Benefits of the Arts." Before joining Wallace, she worked with Hill & Knowlton; Ruder Finn Public Relations Worldwide; Kahn/Trudel Communications Group; and The Rowland Company Worldwide. She has developed major campaigns for the American Heart Association, DuPont, Procter & Gamble, Johnson & Johnson and Volkswagen, among other Fortune 500 companies.



Lynn Tuttle, Arts Education Specialist; Arizona Department of Education. Ms. Tuttle joined the Arizona Department of Education in October, 2003. She manages a \$6 million three-year arts education initiative for the Superintendent of Public Instruction; acts as a liaison to the state's arts educators; provides professional development in arts education; revises the Arizona Academic Arts Standards; and advocates for quality arts education program in Arizona's public schools. She has presented at the National Art Education Association Conference and the Music Educators National Conference. She holds degrees from the Peabody Conservatory of Music, the Johns Hopkins University and the W.P. Carey School of Business at Arizona State University.



Kevin Vaughan-Brubaker, Strategic Initiatives Director; Arizona Commission on the Arts. Mr. Vaughan-Brubaker splits his time between the Arts Commission and the Phoenix Office of Arts and Culture, where he is a Public Art Project Manager. He is also a writer, musician, actor, curator and sound designer. He is on the board of directors for Nightboat Books, a small literary press in New York, and is one of the founding members of Mondegreen, an art-rock band. Mr. Vaughan-Brubaker has an MFA in Creative Writing from Arizona State University and teaches Humanities courses for University of Phoenix Online.

Speaker Bios



Eric Wallner, Cultural Affairs Supervisor; City of Ventura, CA. Mr. Wallner has over fifteen years experience working with a wide range of nonprofit arts organizations, including Queens Council on the Arts, New York Foundation for the Arts, and Learning Through Education in the Arts (LEAP), among others. Other projects he has worked on include Community Partnerships for Cultural Participation and the Performing Arts Research Coalition (a 10-city survey of arts participation in partnership with five national performing arts service organizations). Most recently, Mr. Wallner served as a lead consultant for the Creative Capital Foundation's State Research Initiative in Arizona.



Sarah Weber, Special Events Coordinator; Arizona State Library. Ms. Weber is the Special Events Coordinator at the Carnegie Center. She helps plan events and programming for ONEBOOKAZ, the Arizona Book Festival, Arizona Women's Hall of Fame, the Arizona Reading Program, Convocation, and Statehood Day. Before coming to the Arizona State Library, she was the program coordinator at the Arizona Humanities Council.



Nancy Welch, Associate Director; Morrison Institute for Public Policy, Arizona State University. Ms. Welch's experience in policy analysis and research spans more than 20 years. Currently, she specializes in policy research related to arts and culture, education, social issues, and the workforce. In addition, she oversees research projects in science and technology, environment, housing, and other areas.



Claire West, Performing Arts Director; Arizona Commission on the Arts. Ms. West is responsible for providing consulting and grants assistance to individuals and organizations throughout the state in the areas of music, dance, theatre, and opera. She manages the Meet the Composer/Arizona, Regional Touring, Field Forward Network, Arizona Dance on Tour programs, and co-directs the Creative Capital and Consultants Services programs. She serves on panels statewide and nationally, and lectures on arts administration. Prior to working at the Arts Commission, Ms. West held positions in arts administration in Tucson, New York and Alaska. Her professional training is in ballet and modern dance.



Kim Willey, Arts Learning Associate; Arizona Commission on the Arts. Ms. Willey manages Arizona's Poetry Out Loud recitation contest sponsored by the National Endowment for the Arts and The Poetry Foundation, as well as the Connections Café. She is completing her master's degree in Art Education at Arizona State University. Prior to her work at the Arts Commission, Ms. Willey worked with the City of Tempe Cultural Service programs and as an educator at the Arizona Museum for Youth.



Larry Yáñez, Art Installationist; Tempe Cultural Services. Mr. Yáñez is an artist, musician, and the former curator for touring exhibitions at the Arizona Commission on the Arts. His artwork is a reflection of growing up Mexican-American, interpreting the everyday activities of a person of mixed culture who lives in a society that is culturally mixed. Mr. Yáñez uses different mediums, whether it is poetry, music, or visual arts to convey various aspects of American cultures.

Performer Bios



Calo Flamenco. Calo Flamenco: Ballet de Martin Gaxiola is a professional repertory company based out of Phoenix, Arizona. Artistic Director Martín Gaxiola founded Calo Flamenco out of a deep desire to express his creative talents within an ensemble setting. His vision was to develop a professional flamenco company in the United States that would rival any flamenco in the world. With over 15 talented dancers and musicians, Calo Flamenco is one of the largest professional ensembles in the United States, creating a superior audio and visual experience that leaves audiences energized and awestruck. Gaxiola accomplishes this unique style through attention to detail, enduring commitment from his company members, and the symbiotic working relationship he shares with music director Chris Burton Jácome.



Duo 46. Since 1994, guitarist Dr. Matt Gould and violinist Beth Ilana Schneider have established themselves as an important advocate of contemporary art music, actively commissioning, recording and performing new music for violin and guitar. Matt and Beth have conducted numerous ensemble residencies. Performances have taken this ensemble to Austria, Cyprus, England, Greece, Italy, Netherlands, Turkey and throughout the United States. Scheduled premieres for the 2006-2007 season include new works by Daniel Asia, Armando Bayolo, Kenneth Froelich, Karl Korte, David Lipten, Jody Rockmaker, Laura Schwendinger and Justin Rubin.



NOSOTROSOUND (Our Sound) NOSOTROSOUND was created in Mexico as an ensemble to research and perform traditional folk music from Latin America. Since the group's inception, the members of NOSOTROSOUND have participated in numerous music festivals and seminars, expanding their musical knowledge and exchanging experiences with musicians from several countries. Based in Tempe, they mainly perform in the United States and Mexico, playing a vast repertoire of rhythms, ranging from the mournful to the festive, performing tunes from Ecuador, Peru, Bolivia, Chile, Argentina, Mexico, etc., using typical instruments. Group Members include: Hector F. Martinez, Blanca Morales, Andres Martinez, and David Seleme.

Cultural Tourism

Eighty-one percent of the 146.4 million U.S. adults who took a trip of 50 miles or more away from home in the past year can be considered cultural tourists. Compared to other travelers, cultural and heritage tourists:

- Spend more: \$623 vs. \$457
- Are more likely to have a Graduate Degree: 21% vs. 19%
- Use a Hotel, motel or B&B: 62% vs. 55%
- Are more likely to spend \$1,000 or more: 19% vs. 12%
- Travel longer: 5.2 nights vs. 3.4 nights

35.3 million adults say that a specific arts, cultural or heritage event or activity influenced their choice of destination.

Travel Industry Association of America and Smithsonian Magazine, "The Historic/Cultural Traveler," 2003 Edition

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Accessibility Tips

What Should I Keep in Mind About Visitors and Patrons Who Have Disabilities?

General Information:

- See the person, not the disability!
- Don't "talk down." Avoid responding to people with disabilities out of "gratefulness" for not having a disability yourself.
- Speak directly to the individual, not a companion or an interpreter.
- Treat adults as adults. Don't use first names unless everyone present is addressed that way.
- Be considerate. It might take extra time for a person with a disability to say or do things.
- Relax. Don't worry about using common expressions like "See you later" or "I've got to run".

People First Language

Politically correct vocabularies are constantly changing but if you remember to refer to the person first rather than the disability or the equipment they use you will be correct (for example, a patron who: uses a wheelchair, is hard of hearing, is blind). Remember to talk to the person with the disability and not their interpreter and that the service animal is working and should not be played with or distracted.

The way you speak about and to people with disabilities and older adults is important. Here is a list of the expected terminology:

- The museum is accessible for all, the parking is accessible parking, and the seating is accessible seating
- Person/patron who has a visual disability
- Person/patron who is blind or who has low vision
- Person/patron who has a hearing disability
- Person/patron who is deaf or who is hard of hearing
- Person/patron who has a mobility disability
- Person/patron who uses a wheelchair
- Person/patron who has a mental disability (covers mental illness or mental retardation)
- Service animals or assistive animals

Do not use words like...

- Impaired, handicapped, victim, afflicted by, or suffers from
- Wheelchair user, wheelchair bound, confined
- Special, special needs - anything "special"
- Seeing eye dog
- THE—as in the deaf, the blind, the retarded, the disabled
- Able-bodied, temporarily able-bodied, normal, physically challenged, handicapable

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Art Education can acquaint children with more subtle forms of feeling and more precise images of the human spirit than they are likely to discover on their own.

—Laura Chapman

Advocacy Tips

Every artists, arts administrator, board member, and educator can participate in advocating for the arts! Below, please find some helpful tips for engaging public officials in your work.

1. Get to know public officials BEFORE they get elected. As a PRIVATE CITIZEN (not as a representative of your organization) volunteer for their campaigns, offer to walk neighborhoods, work a phone bank or staff an election site. Better yet, find a candidate already pre-disposed to your point of view to run for office (or run yourself!)
2. Be a useful and reliable resource. Don't EVER provide incorrect information—if you don't know, say so and get back to them with answers to questions later. If you lose them once, you've lost them forever.
3. Use the “catch more flies with honey” approach. Don't be angry or argumentative. Be someone they enjoy (or at least don't mind) to see coming.
4. Know your audience and act and dress accordingly. When your meeting is done, follow-up quickly with a hand-written thank-you note.
5. Make deposits of good deeds and information—you never know when negative things will pop up.
6. Focus on a single issue at a time, and leave the rest of your personal political agenda at the door. If you're there representing the arts, don't wear your “Save the Whales” button.
7. Practice reconnaissance: What are your elected official's priorities, and how can you connect your issue as a solution to those needs?
8. Do some “friend raising.” Help your elected official meet constituents from their district and important members of the community.
9. State your position clearly, get to the point, and make your ask. Be polite but not too chatty—these folks don't have a lot of extra time on their hands. Don't leave the meeting without asking for your elected official's commitment or vote to your issue.
10. Speak in a united voice. If you have disagreements within your special interest, leave that dirty laundry outside of your meetings with elected officials. Share information with the appropriate advocacy organization and other constituencies.

For more information about advocacy, visit us at www.AzActionfortheArts.org or call toll-free 1-888-950-8050 or visit www.azcitizensforthearts.org.

“I think people can be shown that there are things you can do with poetry that can enrich their lives. And there are a lot of poems like that that give us a little extra, a little special feeling about the world, a new way of looking at it, [poems] offer us language that we can use in addressing the world.”

—Ted Kooser, former Poet Laureate Consultant in Poetry

Arts Service Organizations

Alliance for Audience/ShowUp.com
www.ShowUp.com

American Alliance for Theatre and Education (AATE)
www.aate.com

Americans for the Arts (AFTA)
www.artsusa.org

Arizona Alliance for Arts Education (AAAE)
www.artsed.org

Arizona Art Education Association (AAEA)
www.azarted.org/

Arizona Citizens/Action for the Arts www.azcitizensforthearts.org

Arizona Dance Coalition (ADC)
www.azdancecoalition.org

Arizona Dance Education Organization (AzDEO)
www.azdeo.org

Arizona Humanities Council
www.azhumanities.org

Arizona Music Educators Association (AMEA)
www.azmea.org

Arizona Orchestra Association (AOA) www.azorchestras.com

Arizona Presenters Alliance (APA) www.azpresenters.org

ARTability www.artability.org

Arts and Business Council of Greater Phoenix
www.artsbusinessphoenix.org

Central Arizona Museum Association (CAMA)
www.azcama.com

Cultural Arts Coalition (CAC)
www.artscare.org/cac.intro.shtml

Maricopa Partnership for Arts and Culture (MPAC)
www.mpacarts.org

Museum Association of Arizona
www.azmuseums.org

National Assembly of State Arts Agencies (NASAA)
www.nasaa-arts.org

The National Endowment for the Arts (NEA) www.nea.gov

Wallace Foundation
www.wallacefoundation.org

Western Arts Alliance (WAA)
www.westarts.org

Western States Arts Federation (WESTAF) www.westaf.org

Arizona Local Arts Agencies

- Ajo Council for the Fine Arts (Pima County)
- Arts Alliance of the White Mountains (Navajo County)
- Arts Council of the North Valley (Maricopa County)
- Avondale Arts Commission (Maricopa County)
- Bisbee Arts Commission (Cochise County)
- Bullhead City Municipal Arts Commission (Mohave County)
- Casa Grande Arts and Humanities Commission (Pinal County)
- Chandler Arts Commission (Maricopa County)
- Chandler Cultural Foundation (Maricopa County)
- Cobre Valley Arts Center (Gila County)
- Cultural Council of Yuma (Yuma County)
- Flagstaff Cultural Partners (Coconino County)
- Fountain Hills Cultural Council (Maricopa County)
- Gila Valley Arts Council (Gila County)
- Gilbert Arts Advisory Board (Maricopa County)
- Glendale Library and Arts Department (Maricopa County)
- Gold Canyon Arts Council (Pinal County)
- Greater Oro Valley Arts Council (Pima County)
- Huachuca Art Association (Cochise County)
- Kingman Cultural Arts Commission (Mohave County)
- Lake Havasu Allied Arts Council (Mohave County)
- Marana Arts Council (Pima County)
- Mesa Arts and Culture Division (Maricopa County)
- Peoria Arts Commission (Maricopa County)
- Phoenix Office of Arts and Culture (Maricopa County)
- Pinal County Fine Arts Council (Pinal County)
- Prescott Area Arts and Humanities Council (Yavapai County)
- Prescott Valley Arts and Culture Commission (Yavapai County)
- Scottsdale Cultural Council (Maricopa County)
- Sedona Arts and Culture Division (Yavapai County)
- Sierra Vista Arts and Humanities Commission (Cochise County)
- Surprise Arts and Cultural Advisory Board (Maricopa County)
- Tempe Cultural Services (Maricopa County)
- Tucson Pima Arts Council (Pima County)
- West Valley Arts Council (Maricopa County)
- Wickenburg Chamber of Commerce Tourism Authority (Maricopa County)
- Winslow Arts Commission (Coconino County)
- Yuma Arts and Culture Commission (Yuma County)

For contact information on Arizona Local Arts Agencies, please go to www.azarts.gov/locals.

Executive Summary

In 2006, in partnership with the Arizona Commission on the Arts and Arizona Arts Education Research Institute (AAERI), the Morrison Institute for Public Policy led a realistic, practical study that sought to:

- Identify and explain issues, challenges, and options affecting formal and informal arts education in Arizona today. This “what’s happening now” overview could serve as the foundation for deciding on the further information needed and how to collect it.
- Compile the data that stakeholders would like to see collected to allow formal and informal arts education to be tracked continually.
- Discuss the policy and program implications for the future from this statewide scan.

In 1988 and 1995, statewide surveys provided “snapshots” of the status of K-12 arts education in Arizona. These milestone studies showed a continuum of programs and a variety of strengths and challenges across the state. In the years since—even as landmark education and arts policies were adopted and arts organizations became important sources of enrichment and learning—Arizona’s educators and arts professionals have had to rely on local anecdotes, personal experience, and partial reports to gauge the status and impact of school and community-based arts education.

To answer today’s questions about arts education in schools and communities, the Arizona Arts Education Research Institute and Maricopa Partnership for Arts and Culture, instead of another snapshot, chose to determine the feasibility of mechanisms to track for-

mal and informal or school and community-based arts education over the long term. Morrison Institute for Public Policy (School of Public Affairs, College of Public Programs) designed the Beyond Snapshots study to gather input from a selection of state arts education experts, teachers, and representatives from schools, districts, and arts and culture organizations.

Each research component focused on: 1) the current statewide environment for arts education; 2) input on issues, innovations, and challenges; and 3) outlooks on an ongoing arts education “census” of formal and informal activities.

The project showed that:

- The status of arts education and its delivery in schools and community arts organizations continue to vary widely across the state.

Variety in commitment, programs, and resources is as true now as it was in 1988 and 1995. Arts education experts, district personnel, and survey respondents agreed that school-based arts education continues to range from high to low quality and from strong standards-based learning to hit-or-miss efforts. Some locales have chosen to make significant policy and program changes, but others have not. Teaching artists and community organizations invigorate and expand arts learning in some places, while other areas have limited connections to external opportunities. A continuum of program quality is a reality among nonprofit arts organizations also.

- Assessment is viewed as one key to the growth of arts education.

Competition for time and resources is a reality throughout Arizona's schools especially in the age of No Child Left Behind and Arizona LEARNS. Assessment is viewed as an important tool to focus attention on the arts. The discussion of arts assessment, which is now a local task, appears to have shifted from "We don't know how" or "it can't be done" to a feeling that its time has come. Without more attention to showing what students know and can do, many feel the arts may continue to be "marginalized."

- Arizona's arts educators and arts professionals appear to be ready for a regular "census" of formal and informal arts education.

A push for data on arts education is a nationwide trend today because few states, including Arizona, have the information necessary to evaluate the effects of state and national policies on arts education or determine the status of arts education.

- A "census" should target both school-based and community-based activities and learning. Information tools should provide data to: 1) track inputs and outcomes; 2) connect, and grow, and develop; and 3) understand attitudes and outlooks.

New Jersey provides one model for an in-depth school-based census. This study's participants want to have input into the tools and ensure that results are reported quickly back to schools and community organizations. The interest in tracking school- and community-based programs and accomplishments would set Arizona apart from most other states.

While arts education programs may vary across the state, the interest in improving it is common. Making it possible for all schools and communities to "gain the arts advantage" is a passion among many from education and the arts. Beyond Snapshots points to the readiness of Arizona's arts educators and arts professionals to participate in state-level information and assessment initiatives that have been recommended, but not created, in the past. With online capacity, student tracking, and extensive interest in outcomes information, the creation of qualitative and quantitative products may be easier now than it would have been some years ago.

To capitalize further on the opportunities presented by the current environment, arts educators and professionals should:

- Communicate the desire for statewide information on school- and community-based arts education to local and state education, arts, and policy leaders
- Participate in the pilot surveys of schools and organizations
- Provide investments for the development and maintenance of desired information tools

With such steps, arts leaders, educators, and professionals should be able to readily answer "who is doing what" and "how are we doing" so that schools and communities all have the best in arts education.

Beyond Snapshots: Tracking the Status of Arts Education in Arizona is available at www.morrisoninstitute.org.

Individual Artists State Research Project Overview

The Arizona Commission on the Arts, the Arizona Partnership for Innovation, and Creative Capital Foundation announce findings from a statewide survey of the working conditions and support structures for innovative artists around the state.

Background

In early 2005, the Creative Capital Foundation (a New York-based, national foundation which supports individual artists pursuing innovative approaches to form and content) issued a national call for proposals and selected two states, Arizona and Maine, to take part in a research project to determine the support structures in existence for artists with innovative practices. This research was guided by the Arizona Partnership for Innovation—a steering committee comprised of artists, arts leaders and funders.

Additionally in December 2006, fifty artists, nominated by the field, participated in a pilot skills-building retreat in Phoenix for advanced training in career management. The Doris Duke Charitable Foundation, the Emily Hall Tremaine Foundation, the Arizona Community Foundation, and the Community Foundation of Southern Arizona provided funding to support the research and the skill-building training.

Methodological Framework

Using primarily qualitative, ethnographic research methods (focus groups, in-person and phone interviews), findings were geared towards describing attitudes, opinions and sub-

jective data regarding artist support systems and conditions across the state. Interviewees included diverse respondents across a range of artistic disciplines, geographic locations, ethnicity, and career stages. The research team of Eric Wallner and Roberto Bedoya were also directed specifically toward artist respondents who were “originating” artists (as opposed to “interpretive”) considered to be “pursuing innovative approaches to form and content.”

In general, they approached the concept of support systems for artists from an ecological, environmental framework, beginning with six key elements necessary in a given community in order for creative work to thrive. Adapted from a recent study by the Urban Institute, these dynamic and interconnected elements can be delivered through both formal and informal mechanisms: validation; demand/markets; material supports; training and professional development; communities and networks; and information.

Finding Highlights

Findings from the research will be presented in depth during the conference session and the full analysis of the research will be available at www.azarts.gov in early 2007.

- A quantitative invention of formalized award programs open specifically to Arizona individual artists found a total of nine Arizona-based organizations with 14 award programs¹ (not including student scholarships) and no open application residency programs².

"Without music to decorate it, time is just a bunch of boring production deadlines or dates by which bills must be paid."

—Frank Zappa

Individual Artists State Research Project Overview

- Positive characteristics of Arizona which impact artists includes a strong spirit of support and generosity among artists communities, an environment conducive to artmaking (the quality of the light and land, relaxed pace) and a relatively affordable cost of living and access to space (including a high percentage of artists who own property).
- Traditional iconography and mythology of the Southwest has a strong influence on market demand (particularly in the visual arts). Creating audience understanding and awareness about new artistic forms is needed.
- Word of mouth and informal, peer-based networks are vital sources of information and validation for Arizona artists.
- Service organizations and formal networks for artists (particularly in the performing arts) appear weak or non-existent in comparison to states of similar population.
- Limited funding and venues for “mid-level” artists to show their work force many to seek opportunities outside the state.
- Arizona artists have strong, informal networks to other places outside the state (particularly California, New York City, Mexico and South America), while intrastate connections appear weak.
- Universities have a huge impact on the cultural landscape: on the plus side, they provide employment and resources for artists to create their work; however, there is a lack of ongoing training and presentation opportunities outside them.
- Training programs are not adequately addressing the need for teaching artists business “survival skills”.
- An overwhelming deficit of media coverage, particularly reviews and critical, scholarly discourse about artists across disciplines statewide limits the intellectual environment for artistic growth.
- In lieu of formal supports, individual advocates play key roles in supporting artists.
- Respondents felt innovation in Arizona related to subject matter, process and/or context in which the work was created.

¹Source: NYFA Source, May, 2006. A complete description of “awards” and “programs” can be found on their website at <http://www.nyfa.org>

²Sources: NYFA Source and Alliance of Artists Communities

“Acting now to expand meaningful, creative work across our entire economy is essential if we are to achieve the kind of competitiveness that engages many more people, unleashes their full talents, and results in lasting prosperity.”

—Richard Florida

Staff Book Recommendations

Books with a Literary Bent

Brown, Monica. *My Name is Celia: The Life of Celia Cruz/Me llamo Celia: La vida de Celia Cruz*. Rising Moon Books, 2004. This children's book, by Flagstaff author Monica Brown, won the Americas Award for Children's and Young Adult Literature, is about the childhood of musical legend Celia Cruz. It's outstanding! Verdad!

Derricotte, Toi, Cornelius Eady, and Camille T. Dungy. *Gathering Ground: A Reader Celebrating Cave Canem's First Decade*. University of Michigan Press, 2006. What can you say about Cave Canem but they are an incredibly exciting cadre of emerging writers. Treat yourself to this book and you won't be sorry.

Eire, Carlos. *Waiting for Snow in Havana: Confessions of a Cuban Boy*. Free Press, 2003. Professor Eire's memoir will make you laugh and cry, but mostly laugh.

Ellison, Ralph. *The Invisible Man*. Arguably one of the best American novels to date. If you haven't read it, this book is a must.

Goldbarth, Albert. *Great Topics of the World: Essays by Albert Goldbarth* (Picador, 1995). Do you want to be astounded by someone with not only a wild imagination but a deeply profound one? This book will delight you. You will find yourself reading only a page a day just so you can extend the pleasure of it.

Kunitz, Stanley with Genine Lentine. *The Wild Braid: A poet reflects on a Century in the Garden*. Stanley Kunitz, an honored, treasured American poet died this year. From his celebrated seaside garden, the poet in his hundredth year speaks about life, poetry, and the kindred spirit in all living things.

Lacapa, Michael and Ekkehart Malotki. *The Mouse Couple: A Hopi Folktale*. Northland Publishers, 1988. This is a story about a mouse couple, in search of the mightiest husband for their daughter, who approach the sun, the clouds, the wind, and a butte before the unexpected victor finally appears. Michael Lacapa, an award-winning storyteller and artist, died in 2005. He is an Arizona treasure.

McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Paperbacks, 1994. A comic book about comic books. Could life get any better? But seriously, this should be required reading for every school teacher.

Maguire, Gregory. *Wicked: The Life and Times of the Wicked Witch of the West*. Regan Books, 1996. This book is a brilliant, twisted version of *The Wizard of Oz*. It shows us that there are always at least two sides to every story.

Milosz, Czeslaw. *New and Collected Poems: 1931-2001*. (Ecco Press, 2003). Before the Polish Pope there was the Polish Poet—Czeslaw Milosz. A Nobel Prize winner who fled Communist Poland to the United States, where he taught at University of California at Berkeley until his death. The poems in this volume are deeply humane and magical.

Patchett, Ann. *Truth and Beauty*. The remarkable story of a twenty-five year friendship between two remarkable writers (Ann Patchett and Lucy Grealy).

Rios, Alberto. *The Theater of Night*. Copper Canyon Press, 2006. In this rhapsodic series of poems, Rios presents the story of Ventura and Clemente Rios, a married couple living near the United States-Mexico border in the first half of the twentieth century. Another brilliant book by Rios.

Rosenthal, Amy Krouse. *Encyclopedia of an Ordinary Life*. An ingeniously adapted centuries old encyclopedia format is used to convey the accumulated knowledge of a lifetime in a poignant, wise, funny, memoir.

Shelton, Richard. *Going Back to Bisbee*. University of Arizona Press, 1992. Winner of the 1992 Western States Book Award for Creative Nonfiction, this book has incredible heart.

Siken, Richard. *Crush*. Yale University Press, 2005. The debut collection of poems by a Tucson poet. This book is definitely the best of the Yale Younger Poets Series to come around in years!

Simmerman, Jim. *Moon Go Away, I Don't Love You No More: Poems*. Miami University Press, 1994. A collection of poems by the late Flagstaff poet and beloved teacher. This book was nominated for the Pulitzer Prize and National Book Award.

Watson, Burton, and Hiroaki Sato (Eds.). *From the Country of Eight Islands: An Anthology of Japanese Poetry*. Columbia University Press, 1986. A spectacular survey of Japanese poetry. The perfect book to keep on the bedside table, take to the beach, read in a hammock. This is a volume that will never lose its shelf life.

Staff Book Recommendations

Books on the Biz

Alvarez, Ph.D., Maribel. *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley*. (2006). Cultural Initiatives Silicon Valley. Available at www.ci-sv.org. A study of cultural practices in a community that adds to the national discussion about the "informal arts."

Brown, Larissa Golden, and Martin John Brown. *Demystifying Grant Seeking: What You REALLY Need to Do to Get Grants*. Jossey-Bass, 2001. The authors walk you through a grant-seeking system that works. Proposal writing is a science and art. The art part is writing; the science part is research, strategy, observation, and painstaking work. Demystifying Grant Seeking is about the painstaking part, but the authors skillfully render the components in manageable, sustainable portions, palatable for the busiest of non-profit professionals.

Cuno, James (Ed.). *Whose Muse?: Art Museums and the Public Trust*. Princeton University Press; New Ed edition, 2006. This book is a compilation of essays written by directors of major art museums: Cuno from the Art Institute of Chicago, De Montebello from the Met, Lowry from the MoMA, MacGregor from the British Museum, Walsh of the Getty in LA, and Wood, formerly of the AIC.

Dunlop, Valerie Preston. *Looking at Dances, A Choreological Perspective on Choreography*. Ightham:Verve, 1998. This book, written for choreographers and dancers, addresses keeping a choreographic eye open to surprise and design issues alive and open to debate. Questions about how dance communicates are explored from choreographers and performers perspectives with every genre in contemporary dance theater in mind.

Eisner, Elliot W. *The Arts and the Creation of Mind*. Yale University Press; New Ed edition, 2004. Learning in and through the arts can develop complex and subtle aspects of the mind, argues Elliot Eisner in this engrossing book.

Goldbard, Arlene. *New Creative Community: The Art of Cultural Development*. New Village Press, 2006. A foundational book that defines the community arts movement.

Kotler, Neil and Philip Kotler. *Museum Strategy and Marketing : Designing Missions, Building Audiences, Generating Revenue and Resources*. Jossey-Bass, 1998. Neil and Philip Kotler have written a brilliant and comprehensive textbook for serious, entre-

preneurial museum professionals who must plot a course for the new millennium. This scholarly and highly readable book will teach the most experienced leaders how to reach the elusive 'next level' of performance.

Montana Arts Council. *The Arts Mean Business: Fund Raising Ideas that Work in Rural America*. Montana Arts Council, January 2006. Part of a Wallace Foundation grant to build arts participation, this study examines rural community arts organizations' "best practices" in fund raising. It is neither a scientific analysis nor a treatise on what organizations should do; it is intended to be a snapshot of current techniques—as well as some valuable lessons rural organizations in twenty states learned along the way.

National Assembly of State Arts Agencies and the National Endowment for the Arts. *Design for Accessibility: A Cultural Administrators Handbook*. A comprehensive hands on guide on making arts programs accessible for all Americans. Available in print or online at www.arts.gov and www.nasaa-arts.org

Rabkin, Nick. *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Columbia College Chicago, 2004. The Center for Arts Policy at Columbia College, which produced this book, conceives of the publication as just one piece of an intentional and unfolding strategy for organizing for better education-through-the-arts, for advocating for more public and private investment in it, and for developing new policies that will sustain it.

Tharp, Twyla. *The Creative Habit: Learn it and Use it For Life*. Creativity is not a gift from the gods, says Twyla Tharp. It's the product of willingness, preparation and effort, and it's within reach of everyone who wants to achieve it.

Urban Institute. *Investing in Creativity: A Study of the Support Structure for U.S. Artists Report*. (2006) Available at <http://www.urban.org>. A critical analysis of the support structures for individual artists throughout America.

Wheeler, Alina. *Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands*. Wiley, 2006. This is a great book when it comes to showing how to put together a coherent, soup-to-nuts identity program.

Staff Website Recommendations

Americans for the Arts National Arts Education Public Awareness Campaign

www.americansforthearts.org/public_awareness

Arizona Citizens/Action for the Arts

Increases discussion and awareness of the importance and impact of the arts in achieving quality of life, educational excellence and economic health for all Arizonans. *www.azcitizensforthearts.org*

Arizona Commission on the Arts (ACA)

ACA provides grants programs and services to artists and arts organizations across the state. *www.azarts.gov*

Arizona Humanities Council

Supports public programming in the humanities. *www.azhumanities.org*

ArtsEdge – Kennedy Center

Professional arts educators site, which includes lesson plans, standards, research, and web resources. *<http://artsedge.kennedy-center.org>*

Arts Education Partnership

Promotes the essential role of arts education, national arts education news, research conference, and membership information. *<http://aep-arts.org>*

Arts For Learning - Young Audiences

A professional development resource for teachers and artists. *www.arts4learning.org*

Arts Journal: The Daily Digest of Arts, Culture & Ideas One of the best sites for arts and culture news from around the world. *www.ArtsJournal.com*

The Big Read: Creating a Nation of Readers

A new initiative launched by Arts Midwest, in collaboration with the NEA. *www.neabigread.org*

Born Magazine

An experimental venue marrying literary arts and interactive media. *www.bornmagazine.org*

Critical Evidence: How the Arts Benefit Student Achievement now available on the web at *www.nasaa-arts.org*

Critical Mass

The blog of the National Book Circle! *<http://bookcriticscircle.blogspot.com>*

Getty Arts Education Website

Includes lesson plans, website resources, and networking opportunities. *www.getty.edu/education*

Community Arts Network (CAN)

This site promotes information exchange, research and critical dialogue within the field of community-based arts. *www.communityarts.net*

Center for Arts and Culture (CAC)

CAC provides a vehicle for the exchange of ideas, research, and information among policymakers and professionals in the cultural community. *www.culturalpolicy.org*

Crayola Arts Education Site

Includes 50 states lesson plan compilation, an online forum for teachers, and includes Crayola promotions. *<http://education.crayola.com>*

The International Federation of Arts Councils and Culture Agencies (IFACCA)

The first global network of national arts funding bodies. *www.ifacca.org*

Just Grants! Arizona

Offers one-stop source for news, tools, and resources for and about Arizona's grants community. *www.azgrants.com/home.cfm*

Learn Improv

Includes numerous improvisational theatre games in easy-to-read/easy-to-adapt directions. *www.learnimprov.com*

Lincoln Center Institute for the Arts in Education *www.lcinstitute.org*

Poetry in America: Review of the Findings (Poetry Foundation, January 2006), available at *www.poetryfoundation.org*

Reading at Risk: A Survey of Literacy Reading in America (NEA, July 2004), available at *www.nea.gov*

Society for the Arts in Healthcare *www.thesah.org*

Wallace Foundation Knowledge Center *www.wallacefoundation.org/knowledgecenter*

Western States Arts Federation's (WESTAF) Creative Vitality Technical Report is now available at *www.westaf.org/whatsnew.php*

Upcoming Events & Key Dates

Ongoing, Available Year Round:

ACA Quick Turnaround Grants (Artist Career Advancement Grants, Consultant Services Grants, Planning and Development Grants, Professional Development Grants, Sudden Opportunity Grants and Arts Learning Quick Turnaround Grants). For more information, visit www.azarts.gov/qtg.

January 2007: ACA Grant Applications available online for Organizations and Schools (Project Grants, Arts Learning Project Grants, Arts Link to Tourism and the Economy Grants, General Operating Support Grants). For more information, visit www.azarts.gov/guide.

February 5, 2007: Arizona Arts Congress at Arizona State Capitol Lawn. For more information, visit www.azcitizensforthearts.org.

February 9, 2007: ACA Artist Projects Grants Panel at ACA Offices.

February 16-19, 2007: Field Forward Choreographers Intensive.

February 2007: Community Meetings Around the State/EGOR Workshops. Learn about ACA programs; EGOR Tutorials. For dates and locations visit www.azarts.gov/calendar.

Application Deadline March 22, 2007: ACA Grants for Organizations and Schools

(Project Grants, Arts Learning Project Grants, Arts Link to Tourism and the Economy Grants, General Operating Support Grants) and ACA Regional Touring Program.

April 2007: Governor's Arts Awards Dinner at Camelback Inn, Paradise Valley, AZ. For more information or reservations call 602.253.6535 or email artsawards@AzCitizensfortheArts.org.

May 21- 25, 2007: ACA Organizations and Schools Grant Review Panels at ASU Memorial Union and ACA Offices.

June 1-3, 2007: Americans for the Arts Annual Convention in Las Vegas, NV. For more information, visit www.artsusa.org.

July 11-15, 2007: The American Association of Cultures, Open Dialogue XI in Denver, CO. Biennial convening of arts organizations and artists from communities of color and their supporters in America. For more information, visit www.taac.com.

Application Deadline September 20, 2007: ACA Artist Projects Grants and Folk Arts Apprenticeship Program. For more information visit www.azarts.gov/aguide.

December 6-9, 2007: National Assembly of State Arts Agencies (NASAA) Conference in Baltimore, MD. For more information, visit www.nasaa-arts.org.

"It is not necessarily obvious that a novel reader or classical music listener would be more likely to exercise or play sports; yet the data are unambiguously clear that they do. Arts participants are measurably different from non-participants—more active, more involved, and more socially engaged."

—Dana Gioia, Chairman, National Endowment for the Arts. From *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, available at www.nea.gov

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Sponsors

The annual Southwest Arts Conference is presented by the Arizona Commission on the Arts with support from the Wallace Foundation and other sponsors.



Wallace Foundation
www.wallacefoundation.org



Americans for the Arts
www.artsusa.org



Arizona Citizens/Action for the Arts
www.azcitizensforthearts.org



ARTability
www.artability.org



Arts and Business Council of Greater Phoenix
www.artsbusinessphoenix.org



ASU Bookstore
<http://bookstore.asu.edu>



The Bead Museum
www.thebeadmuseum.com



Glendale Civic Center
www.glendaleciviccenter.com



National Assembly of State Arts Agencies
www.nasaa-arts.org



The National Endowment for the Arts
www.nea.gov



Spork Press
www.sporkpress.com



Western States Arts Federation
www.westaf.org



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